

Norman Pfeiffer to Address March 16 Chapter Meeting

New York architect Norman Pfeiffer, FAIA, will be the keynote speaker for the Tuesday, March 16 LA/AIA Chapter Program. A 6:00 p.m. reception for Pfeiffer will precede the 7:00 p.m. lecture in the second floor conference center of the Pacific Design Center.

Pfeiffer, partner of Hardy Holzman Pfeiffer Associates which has been commissioned to design the 75,000-square-foot Atlantic Richfield Gallery for Modern Art at the Los Angeles County Museum of Art on Wilshire Boulevard (see page 3), will review plans for that project and his firm's work in general.

A graduate of Columbia University and the University of Washington, Pfeiffer joined Hugh Hardy & Associates in 1965; the Hardy Holzman Pfeiffer Associates part-

nership was formed in 1967.

HHPA received the national AIA Firm Award in 1981, was awarded the Medal of Honor from the New York Chapter of AIA in 1978 and the Brunner Prize in Architecture from The National Institute of Arts and Letters in 1974.

The work of HHPA has become familiar to the Los Angeles community with its renovation of Immaculate Heart College to headquarters for the American Film Institute and its design for the sawtoothed Museum of Contemporary Art for the Maguire Partners proposal on Bunker Hill.

There is a charge of \$4.00 per person; no reservations are required. Space is limited to the first 250 arrivals.

West Week '82

West Week, the annual contract furniture market at the Pacific Design Center, opens Friday, March 19 with a lecture by Jean-Michel Cousteau titled "Marine Environments—The Sea and the Future of Man." This is in keeping with the market theme "Gateway to the Pacific." According to *Forbes* magazine, "... by the end of this century the Pacific basin will be the world's number one economic region." The organizers of West Week would like to promote international business among its participants, with Los Angeles as the connection to an expanded pool of Pacific clients.

In addition to open house among the tenants, West Week will include presentations on design and business. Chief among these will be "Your Turn—My Turn," sponsored by the tenant association PDC/Two.

Thirty-seven accomplished designers will speak about their careers, prompted by the presence of one of their own designs. Due to the tremendous response last year, "Your Turn—My Turn" has been expanded to two days and will be held in a tent behind the PDC.

West Week participants will have a chance to play as well as work. On Friday evening tenants of each floor will unite in throwing parties for the buyers. On Saturday, the management of PDC will host a cocktail party in the Galleria. "The King and I," a musical fashion show, will be presented on Sunday afternoon.

West Week '82 will run from March 19–21. See the accompanying schedule for more information; and contact the Pacific Design Center, 8687 Melrose Ave., Los Angeles, California 90069, (213) 657-0800.

Bruno Giberti

West Week Sampler

Friday March 19:

1:30 p.m.: **Why Don't They Make It?**, brainstorming on furniture design, moderated by Richard Saul Wurman, with Michael Graves, Mario Bellini, David Martin, Tony Lumsden and Arthur Gensler, PDC/Two.

3:00 p.m.: **Pacific Basin Opportunity: Market Resource** of architecture, design and business in the Pacific basin nations, moderated by international business consultant Richard King, PDC Conference Center.

6:00 p.m.: floor parties for buyers, PDC.

Saturday March 20:

9:00 a.m.–4:00 p.m.: **Your Turn—My Turn**, with one of their crea-

tions as a prop, designers share their experiences, PDC/Two.

10 a.m.: **Presentations**, panel discussion on the art of selling one's self and services, moderated by newsman Ralph Story, with product designer Sara Little, fashion designer Michael Novarese, interior designer Michael Taylor and set designer George Gaines, PDC Grand Court.

12:00 p.m.: **Important Furniture in Important Spaces**, discussion on the place of the designed object in a strong setting, by Gene Summers, architect and co-owner of the Biltmore, and Richard Koshalek, deputy director of MoCA, PDC/Two.

6:00 p.m.: **West Week '82 Party**, cocktail hours, hors d'oeuvres, music, PDC Galleria. Tickets: \$10.

Did You Know

LA/AIA Chapter Members attending the National Convention in Hawaii, June 6–10, 1982, are requested to volunteer their services as Chapter Delegates. Delegates must be members-in-good-standing and should be prepared to attend the convention business sessions as well as Chapter and State caucuses.

Inflation has caught up with AIA contracts and documents. Price increases averaging 10% became effective on January 1 and also apply to AIA published books and manuals. New price lists are available at the Chapter office. New and

up-dated documents include: A512-Addition to A511; Handbook Chapters B-2 Insurance & Bonds, B-3 Legal Concerns, D-3 General Conditions. Also new is G611 Owners Instructions Regarding Construction Agreement and Bidding Procedures.

Chapter office hours are 9:00 a.m.–5:00 p.m., Monday through Friday. Give us a call at 659-2282, or better still, stop in and see us at the Pacific Design Center, 8687 Melrose Avenue, Suite M-72.

Janice Axon

Chapter Executive

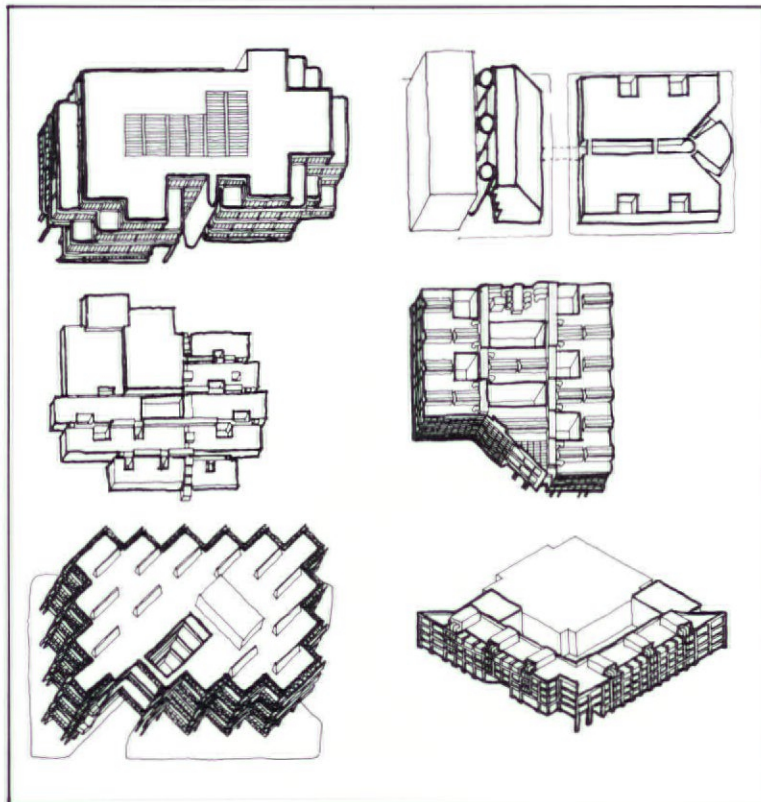
Corrections

There was an error in the text of the article on John Blanton in the February 1982 issue of *LA ARCHITECT*. The first sentence in the penultimate paragraph should begin: I am beginning to write again.

From Shelly Kappe:

The Aalto exhibit, shown at SCI-ARC's Architecture Gallery in November, was originally created by the Museum of Finnish Architecture in Helsinki, Finland, and sponsored during its tour of the United States by the Department of Architecture, Cornell University.

The grant from the National Endowment for the Arts received by SCI-ARC supported the International Architects only. SCI-ARC was pleased to bring the Aalto exhibit to share with the community because we felt it was too important to be missed in Los Angeles. This was borne out by the enthusiastic response the exhibit received. In Michael Ross' perceptive and well written review of "Mystery of Form: Architecture of Alvar Aalto" (*LA ARCHITECT* 1/81) there were two inadvertent mistakes that I would like to correct.



The study buildings, some of the drawings which appear in the SCI-ARC Architecture Gallery to accompany the Design Forum lectures entitled "Form, Energy and Humanism." On March 24, an exhibit of the drawings of Ron Herron and Peter Cook will open in the Architecture Gallery to accompany their lectures and visit to SCI-ARC.

LA Architect \$1.25

March 1982 Volume 8, Number 3

Inside:

Cal Poly Pomona and USC schools of architecture explain their programs and publish recent student work in the second part of *LA ARCHITECT*'s two part series of the local schools.

Perspective: LACMA Expansion, John Pastier discusses the design and planning implications of Hardy Holzman Pfeiffer Associates' proposals for the museum's expansion.

Forum: **What Does Post-Modernism Mean to You**, *LA ARCHITECT* asked almost 30 architects to respond to this question. Here are a few of their replies.

Lectures:

March 3: **Robert Marquis** speaks on his own work, part of "Form, Energy and Humanism" series, SCI-ARC, 8:00 p.m.

March 8: **Urban Architecture: The High-Rise Structure** by **Richard Green**, Cal Poly Pomona School of Environmental Design, 8:00 p.m.

March 10: **Sam Davis** speaks on his work and evaluates new energy-conscious state office buildings, part of "Form, Energy, and Humanism" series, SCI-ARC, 8:00 p.m.

March 11: **Gregory Ain** by **Esther McCoy**, UCLA School of Architecture, 8:00 p.m.

March 17: **Sculpture in Public Places** by **Jerry L. Pollack**, sponsored by the Women's Architectural League, Wilshire Room, California Federal Savings, 5670 Wilshire Blvd., Los Angeles, 8:00 p.m.

March 18: **Urban Crises in the Northeast: Tighten Your Belts, Bite the Bullet** by **Susan Oliver**, UCLA School of Architecture, 5:30 p.m.

March 24: Faculty lecture by **Ron Herron** to open exhibition of his drawings, SCI-ARC, 8:00 p.m.

March 25: Dinner meeting with lecture on **Batteries and Energy Independent Housing** by **Richard Schoen**, San Fernando Valley Section AIA, Sportsmans Lodge, 12833 Ventura Blvd., Studio City. 6:30 p.m. no-host cocktails, 7:30 p.m. dinner. Price: \$15 for dinner. Reservations: Call Nofer at (213) 558-3378 by March 22.

March 31: **Rob Wellington Quigley** speaks on his work, part of "Form, Energy, and Humanism" series, SCI-ARC, 8:00 p.m.

Events:

March 14: **A Day at the Races**, benefit for LA Conservancy will include tour of Santa Anita Park, picnic, and special race. Fee: \$12. Further information: call Conservancy at (213) 623-CITY.

March 14: **An Entertainment for Prince Nicholas the Magnificent**, fifth in **Chamber Music in**

Historic Sites series, Esterhazy Baryton Trio, Foyer of **L.A. Herald Examiner**, 2:30 p.m. Ticket: \$20. Further information: call (213) 476-2237, extension 266.

March 19–21: **West Week '82**, annual contract furnishings market, including **Your Turn—My Turn** design symposium, Pacific Design Center. Further information: call PDC Public Relations at (213) 657-0800.

March 26–28: **California 101** Monterey Design Conference sponsored by the CCAIA, Doubletree Inn, Monterey, CA. For information: (916) 448-9082. Registration: \$195.

April 10: **New Design Directions in Housing**, an all-day conference sponsored by LA/AIA and USC School of Architecture; USC, Hoffman Hall.

Courses:

March 6: **Chartres Cathedral: Gothic Miracle in Stone and Glass** with **Malcolm Miller**, UCLA Extension, 10:30 a.m. to 4:00 p.m. Fee: \$25. Further information: call (213) 825-9061.

March 6, 13, 21 and 31: **Ways of Seeing the Built Environment**, a photography workshop led by **Julius Shulman**, UCLA Extension, UCLA, hours vary. Fee: \$185. Further information: call (213) 825-9413.

March 13: **Architectural Lumber Seminar**, 9:00 a.m.–3:30 p.m., Conference Center, Pacific Design Center, \$47 to LA/AIA.

Exhibitions:

Continuing through March 13: **Form, Energy, and Humanism I**, show of work by architects participating in lecture series by same name, SCI-ARC, 1800 Berkeley, Santa Monica. Fee: \$2 general, \$1 student. Telephone: (213) 829-3482.



Charles Simonds' Ritual Garden, 1980.

Through March 21: Survey of **Charles Simonds' sculpture**, miniature clay brick dwellings for an imaginary civilization of "Little People," LA County Museum of Art, Gallery Six.

Beginning March 24: Drawings by **Ron Herron** and **Peter Cook**, visiting professors at SCI-ARC, 1800 Berkeley, Santa Monica. Telephone: (213) 829-3482.

Architecture at Pomona

The Department

The Department of Architecture in the School of Environmental Design at Pomona offers Bachelor of Architecture and Master of Architecture degree programs. A curriculum has evolved which develops the design process through a knowledge of the past, vision of the future, and an awareness of the pragmatic issues of the present. Further, the curriculum includes the development of useful skills for the well-being of the community.

Departmental Goals include:

The development of the skills of problem recognition, formulation, analysis and solution. The department wishes to prepare the student for a role in society that goes beyond the traditional domain of the architect, which ranges from helping to develop alternative modes of living and community organization to investigating the ramifications of an already completed design.

The integration of allied disciplines into the design process. The curriculum equips the student with the knowledge needed to implement the "design process." In aid of this, the Department of Architecture shares its facilities with the Departments of Landscape Architecture and Urban Planning, as well as the other resources of the university, such as the departments of social and behavioral sciences and fine arts.

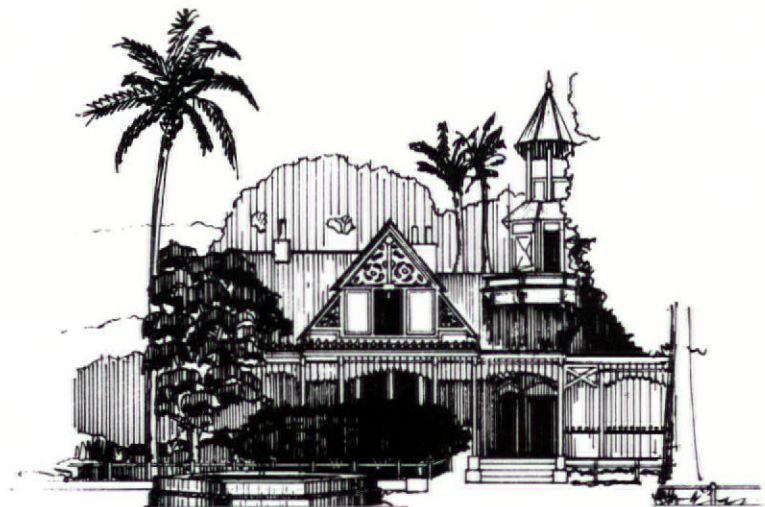
Department of Architecture
School of Environmental Design
California State Polytechnic University at Pomona

Edited by David Weaver, Assistant Professor

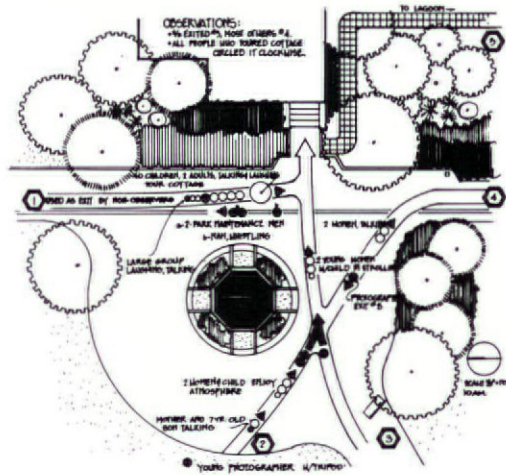
The development of an awareness of the past, present, and future of the profession, and the development of professional competence. The department recognizes the primary importance of the school in the initial preparation of the professional to assume a role in society.

The encouragement of continued personal and professional learning. The educational process is intended to stimulate the student to seek out continuing education through personal motivation in the area of skills development and professional growth.

The program leading to the degree of Bachelor of Architecture has three major parts. First, the student is required to develop a broad background in the liberal arts and sciences during the first two years. Second, and at the core of the curriculum, is the design lecture laboratory sequence, a relationship of lectures in theory, technology, behavioral sciences, and history. The design studio attempts to more fully integrate the studio and non-studio portions of the learning experience. This pairing of instruction occurs from the second through the fifth year. Last, there is a required period of specialization during the fifth year. Four areas of study are available: architectural design and theory, architectural design and applied sciences, urban design studies in architecture, and interior architecture.



Sketch of observed area (Baldwin House).



Perspective: LACMA Expansion

In December 1981, Hardy Holzman Pfeiffer Associates were commissioned to design the renovation and expansion of the LA County Art Museum. Part of the firm's task involved reorganizing the original buildings, the other part required the design of the new modern art wing. In the interest of stimulating discussion on this subject, LA ARCHITECT asked John Pastier to comment on the architects' proposals.

Late in January, the Los Angeles County Museum of Art gave a visual progress report on some of its plans for expanding and reorganizing its 17 year old building complex. New York architect Norman Pfeiffer of Hardy Holzman Pfeiffer Associates (HHPA) unveiled schematic plans, a take-apart foamcore model of the ARCO Gallery of Modern Art, and a simplified mass model of the entire expanded museum.

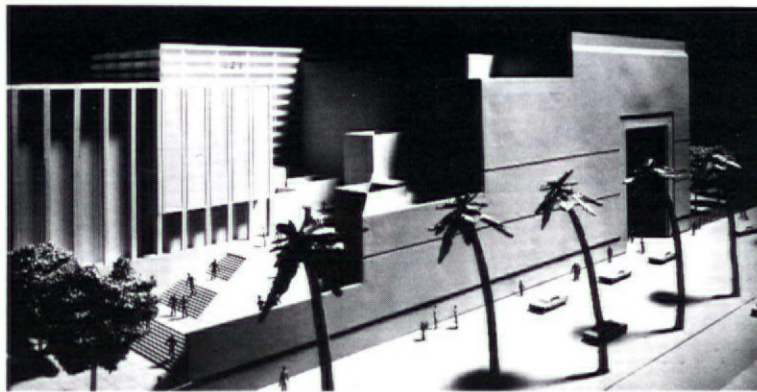
Pfeiffer announced that what he was presenting was a master plan for museum expansion in two phases, and a preliminary design for the ARCO Gallery. Judging from the design documents, his statement was not only accurate but self-evident, yet an entirely different impression has been created in the daily press. The museum's own press release treated the event as the presentation of a resolved building design, and the newspapers lauded the ARCO Gallery's form as "a giant architectural stride forward" (Times) and as a "triumphal facade along Wilshire Boulevard... and a symbol for Los Angeles." (Herald Examiner)

Both examiners acknowledged the necessity for design refinement, but the prevailing tone was one of cheerleading rather than critique. In a city with an architecturally healthy daily press, the ARCO proposal would generate vigorous debate if not outright controversy, and both the design and the community would benefit from such a process.

According to its architect, the ARCO Gallery's design is still malleable, and although it offers the

museum a welcome amount of exhibit and administrative space, it also raises two major questions. As presented, its proposed interior organization is that of a traditional museum of half a century ago—the old National Gallery in Washington springs immediately to mind as a precedent. For all the advantages of organizational and circulatory clarity that this arrangement can produce, one must question the appropriateness of such a form to its contents. The modern art that is this wing's sole reason for existence will be displayed in galleries that, with just one exception, will take the form of static and repetitive rooms that reflect few of the characteristic spatial attitudes of modernism. This is not a trivial issue of esthetic preference, but rather a basic principle of exhibiting art: The exhibition environment should express the same sensibilities that informed the creation of the works on display.

If the gallery spaces turn out to be at odds with the art, it will be LACMA's misfortune and a disappointment to its constituency, but the ARCO Gallery's exterior design will have a far broader effect. Physically and visually, the new building will stake a direct claim on Wilshire Boulevard; there will be none of the setting back that the older museum practiced in deference to its location in a public park. Space demands have a debatable note of urbanism and have placed the ARCO Gallery at the lot line, but the blankly monumental Wilshire facade that HHPA has proposed shows no sensitivity as yet to the street or to the people who will



View of ARCO Gallery from Wilshire Boulevard.

walk past its 300-ft. length.

As currently planned, this 100-ft. tall Great Wall of Wilshire will be windowless, ponderously stepped at its west end, and punctuated only by an asymmetrical 65-ft. portal that will be the expanded museum's sole entrance. (Los Angeles is the sister city of Berlin, and this huge gate could be our answer to Checkpoint Charlie.) The original museum, half as large, provided three points of access. And speaking of access, the master plan provides no parking whatever to serve the museum's doubling of size.

The architecture visible in the preliminary model is authoritarian and monumental, and would seem quite in place alongside the county's elephantine buildings in the downtown Civic Center. Its intention to overwhelm any individual human presence is reminiscent of the ceremonial architecture of Mussolini, Albert Speer and Lenin's tomb, while its off-center portal has local

precedent in Millard Sheets' smaller but still pretentious entrance to the Otis Art Institute. The ARCO Gallery's monumental esthetic unfortunately recalls some of the less adventurous world's fair buildings of the 1930s, postwar Mormon temples, WPA Moderne and even the overscaled and underelaborated hulk that crowns the hill at Forest Lawn. Seen from Wilshire, it looks surprisingly like a new suburban branch of an upper class department store.

Of course those esthetic predecessors are not reproduced literally in the ARCO Gallery. The museum's stripped neoclassicism follows today's fashionable post-modern canons, so that the design will strike some people as stylish by 1982 standards, just as the original Seattle World's Fair-inspired Gothic museum plan of the early sixties seemed appropriate to many viewers at the time. If built as shown, the ARCO Gallery will similarly become a dated period piece,

admittedly less sentimental than its predecessor, but also more alienating to any presence on the city's premier street.

Fortunately, a Mausoleum of Modern Art can still be averted. The materials and detailing of the problematic Wilshire facade are yet to be worked out. Pfeiffer states that windows may be added, although it is unlikely that the plan will permit enough of them to soften the Wilshire facade's character in the absence of more fundamental design changes. What is needed here is not so much a refinement of detail as a twofold change of basic intent.

The first would be a physical shifting of museum functions, such as placing the bookstore and art rental gallery on the Wilshire Boulevard frontage as was once recommended to the museum by an earlier consultant, Los Angeles architect Frank Gehry. The museum cafeteria should likewise be located on the Wilshire side, accessible from the street and augmented by an ample sidewalk cafe. These public spaces should be designed as open, transparent elements to replace the fortress-like first floor now proposed.

The second change would be one of attitude; a recognition of art and architecture as affirmations of humanity rather than impersonal symbols of power and authority. ARCO, the gallery's main donor, has been one of the city's most enlightened arts benefactors over the last decade, and it deserves far better than the current design bearing its name.

John Pastier

John Pastier is Urban Design Editor for Arts and Architecture magazine, Architecture and Urban Design Commentator for public radio station KUSC, and is currently writing a book on the history of Texas architecture.

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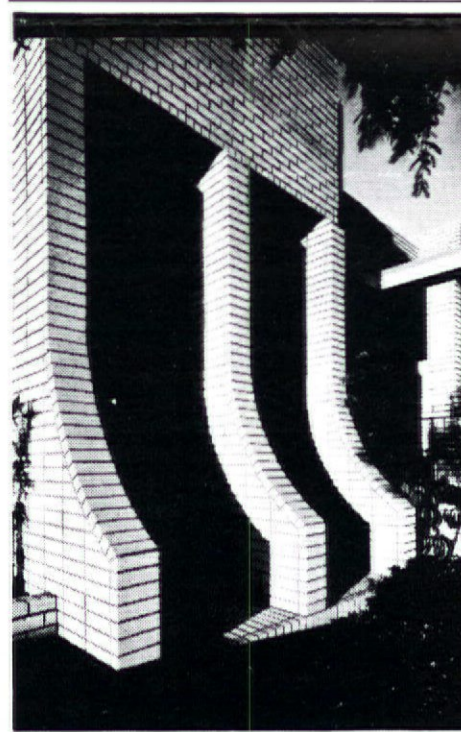
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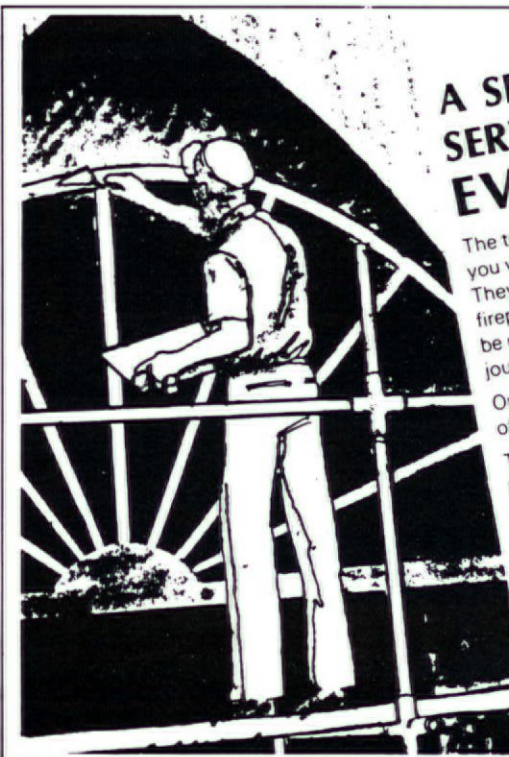
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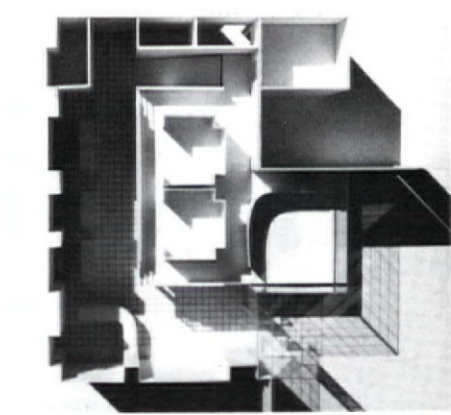
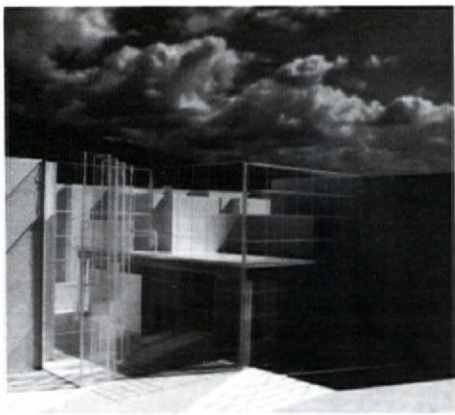
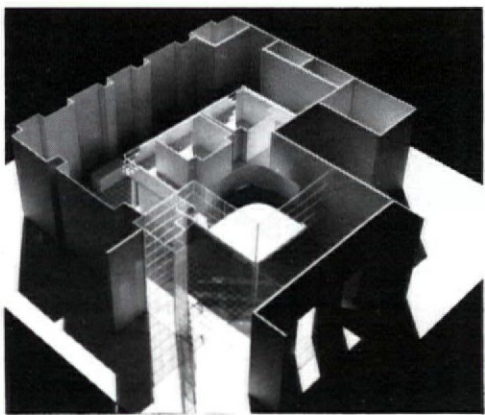
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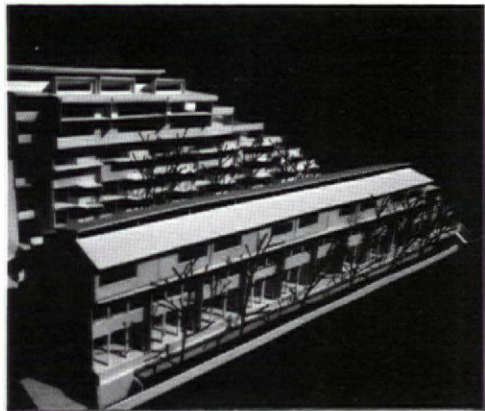
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Gift Shop
 Student: Robert Takei, third year
 Faculty: Frank Dimster

The concept of the shop is based on the functional relationship between the entrance, the cashier, and the postal facility. The cashier's counter serves as a link between the entrance and the postal facility. The resulting two-story space wraps around the main sales areas and relates the mezzanine back down to the main floor.

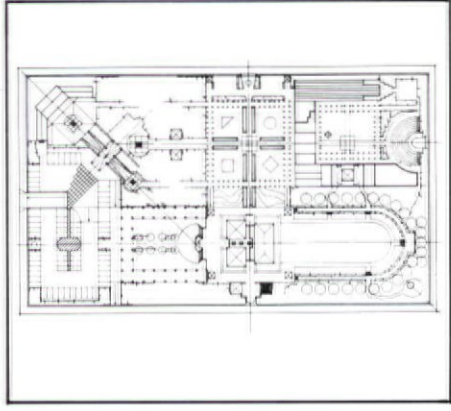
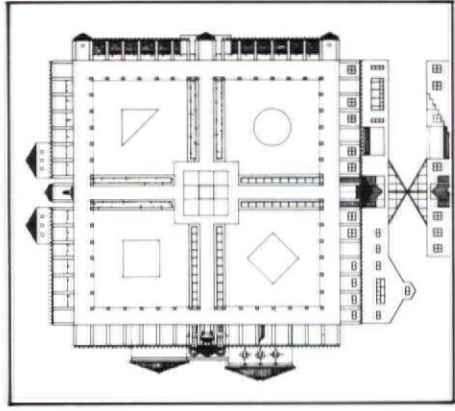
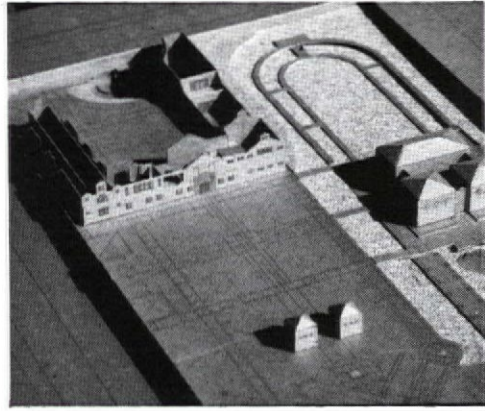
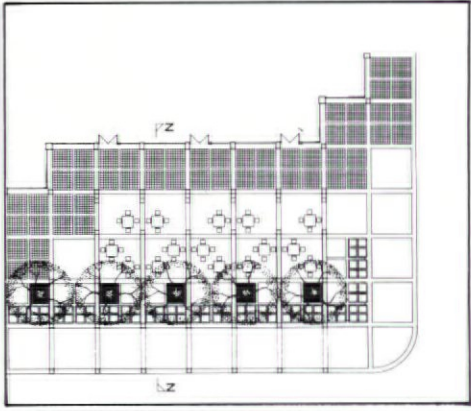


Passive Solar Design for High Density Multifamily Housing
 Student: Stephen Ikegami, fourth year
 Faculty: Ralph Knowles

The goal is to develop a building which provides livability and solar access to all units. The project also uses the solar envelope as one of the ways to set the scale of the building to existing surrounding buildings. The limit of the envelope boundaries sets the maximum buildable volume possible without denial of solar access to adjacent sites.

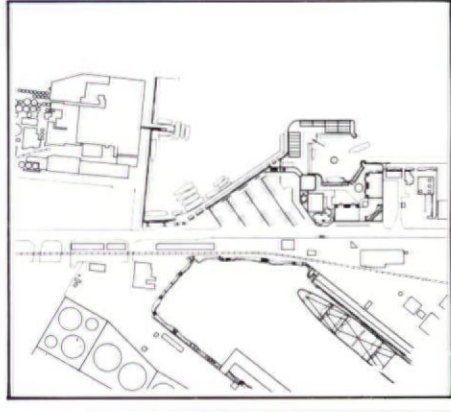
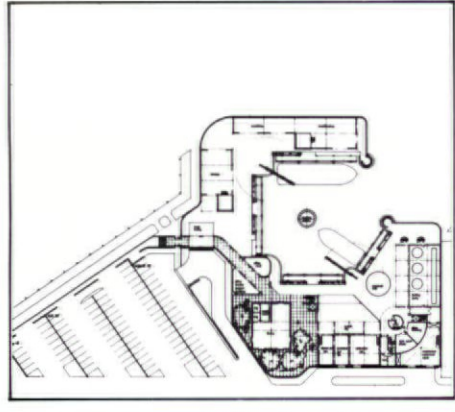
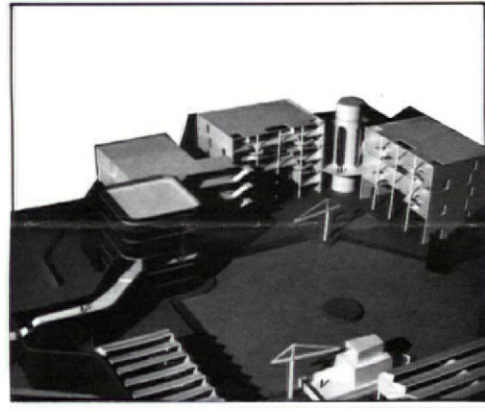
Grand Avenue, South Park
 Student: Trevor Abramson, fourth year
 Faculty: Emmet Wemple

This corner park establishes a relationship between "hard and soft" landscape. It is a deliberate intrusion into the sidewalk and offers a change in experience as one walks down the avenue, creating a subtle division between the outdoor cafes and the street.



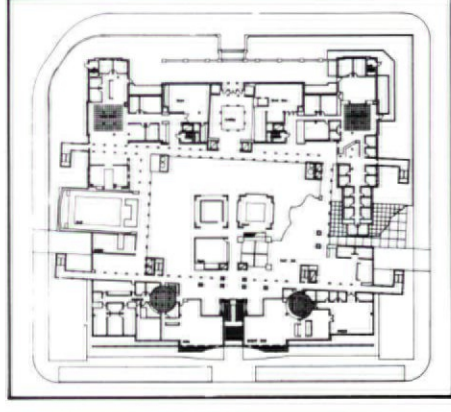
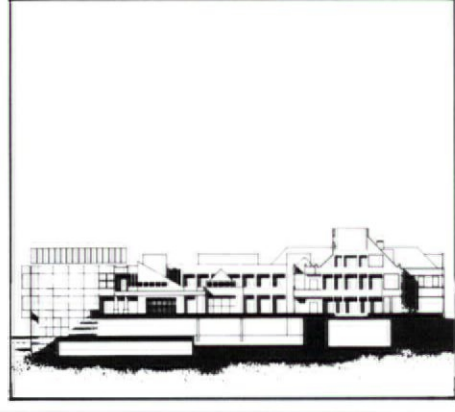
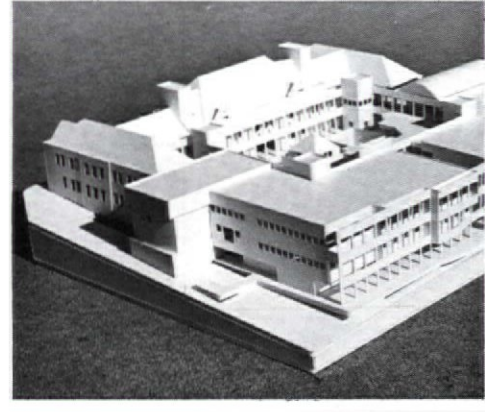
Clark Library Expansion
 Student: Emerson, fourth year
 Faculty: Peter deBretteville

The expansion itself is organized along a site axis formed by an existing fountain and amphitheatre which runs parallel to the axis formed by the Clark Library, allowing both to exist on an equal basis. The expansion fuses with the Clark Library through an open courtyard under which the stacks are located. This brings the libraries together on two levels, one being the courtyard and the other being the basic element about which both revolve—the element of books.



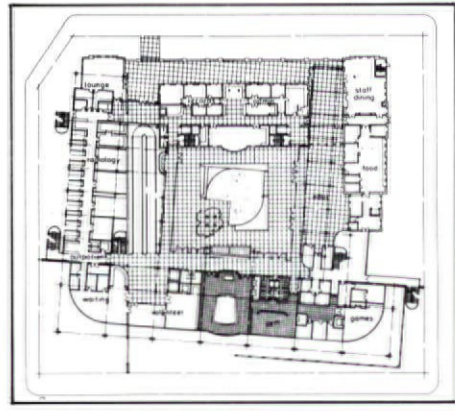
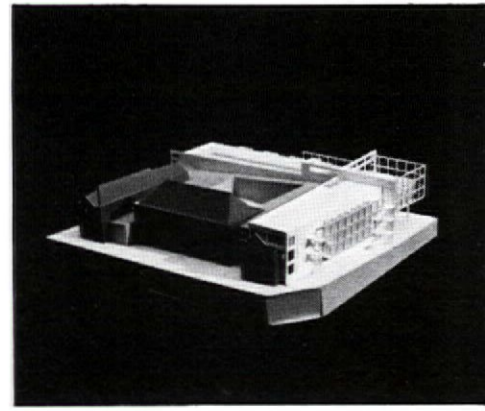
USC Institute for Marine and Coastal Services
 Inés Gómez, fifth year
 Faculty: Jack MacAllister

Facilities to support teaching and research in the areas of Marine Sciences, Ocean Engineering and Marine Policy at the Port of Los Angeles. Activities were grouped according to their individual needs and organized as a community of buildings which encircles a portion of the ocean in order to claim a harbor about which these activities take place. A red block wall surrounds and encloses the complex, redefining its scale as that of a block rather than individual elements.



Shriner's Hospital for Crippled Children
 Student: Fred Dagdagan
 Faculty: Graeme Morland

The design intentions are to keep the integrity and ambiance of the existing building. Maintaining the symmetry of the old, appendages are extended down from the north to form a courtyard. Departments are idealized as smaller communities within the framework of a larger city. The connector between these communities, the corridor, becomes the "streets" within that city. These streets define the courtyard which responds to the more active and playful spaces for a children's hospital.

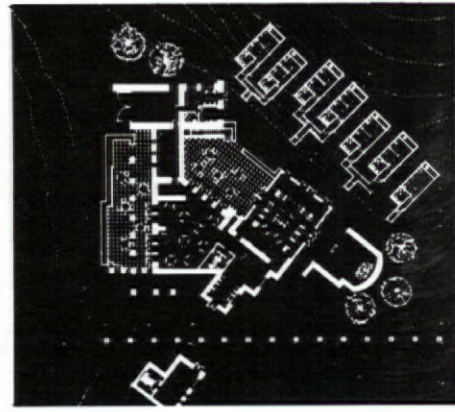
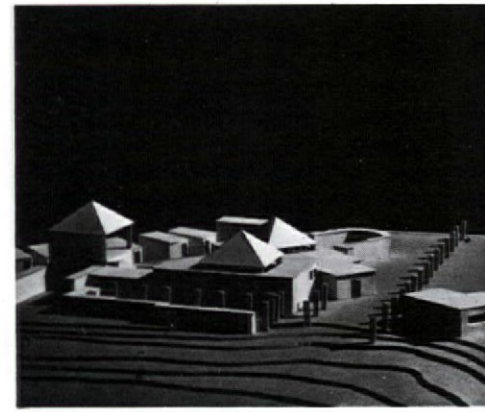
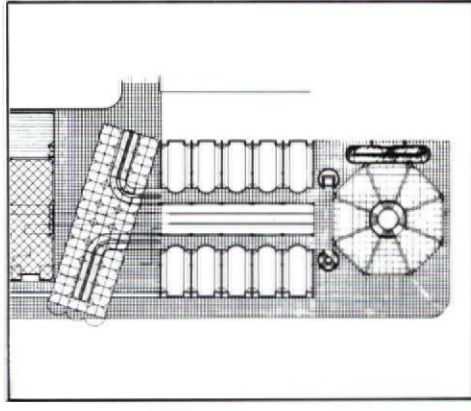


Shriners Crippled Children's Hospital
 Student: Chip Missler, fifth year
 Faculty: Graeme Morland

The courtyard is the central element of an informal set of playful experiences for children from which everything spirals off and provides visual connection to the children in all parts of the complex.

Westwood Village Commercial
 Student: Sina Yerushalmi, fourth year
 Faculty: Panos Koulermos

Ideas found in the urban structure of Westwood Village and its scale are incorporated in the fabric of the project.

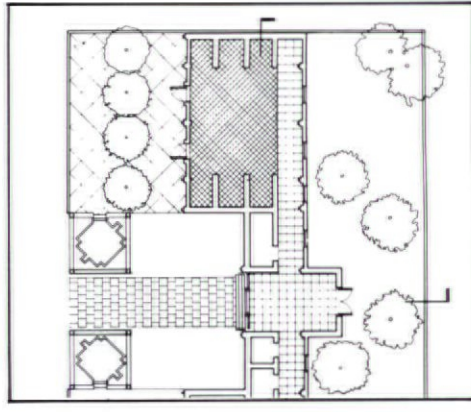


Tourist Facilities at Iuliobriga
 Student: Tracy Walton, second year
 Faculty: Roger Sherwood

This design problem is for the Spanish government who are planning to open the Roman ruins at Iuliobriga to the public. The ruins include an ancient Roman house, fragments of a 1000' long colonnade, and various other medieval ruins.

Doll Museum, Behr House
 Student: Alla Kazovsky, second year
 Faculty: Peter deBretteville

The order of the spaces is dictated by the existing wall, house and the landscape easement; these are lines of force.



USC School of Architecture

Undergraduate Program: Philosophy Statement

The study of architecture is inherently comprehensive and integrative. It cannot be initiated too early in life if its visual and graphic language and its enormously extensive content are to be mastered. And because architectural design requires attention to a wide range of human concerns, an education in architecture is easily compatible with the most fundamental humanistic concerns of an undergraduate university

education. The program at USC begins intensively with architectural studies in the first year and provides for a mix of architectural and general university studies throughout the five years leading to a Bachelor of Architecture degree. Among the fundamental premises of the school: recognition of the interdependence of theory and practice; understanding the basis of architecture as profound response to the human condition and to human experience; respect for the disciplines of visual form and of technology as the means for realization of the objectives of architecture.

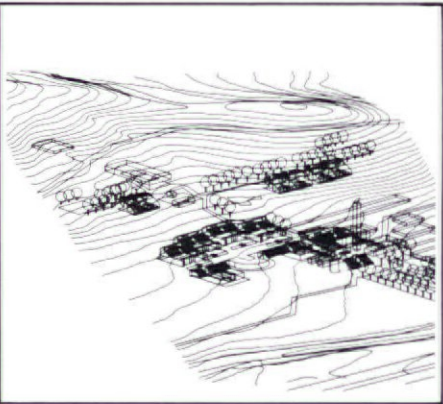
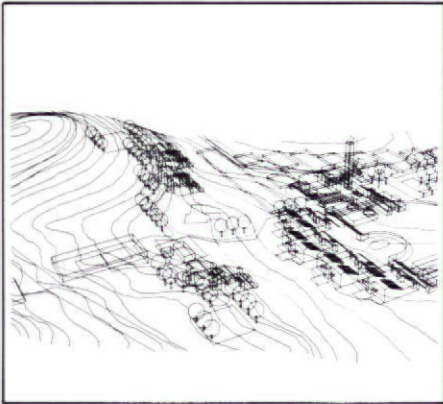
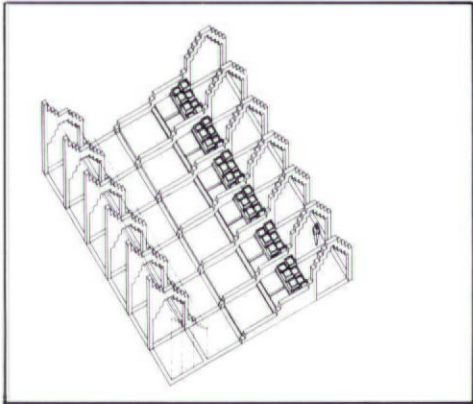
nology as the means for realization of the objectives of architecture.

Program Description

The 5-year Bachelor of Architecture program includes two cycles of development. The first cycle of five semesters provides a foundation in understanding architecture concluding with integrative studies after two years of introductory work. The second cycle, also five semesters, provides opportunity to explore many aspects of architecture and to develop individual

strengths and interests. The second cycle, and the program, conclude with a comprehensive project of the student's choice and initiative.

At USC, the design studio is the center of this experience. It is where individuals meet and work face to face, where they form groups that they can know and work in. It is where all specialized study and knowledge comes together and is synthesized in design. It is where ideas are transformed into materialized realities.

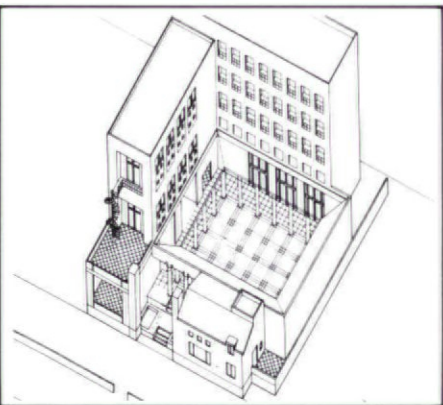
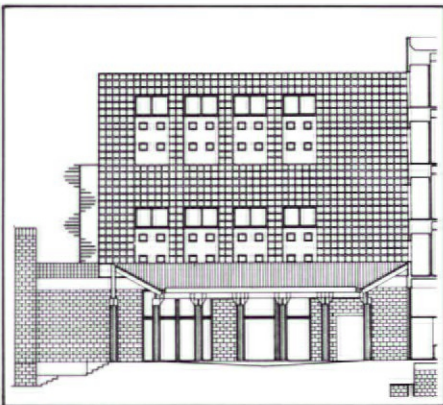
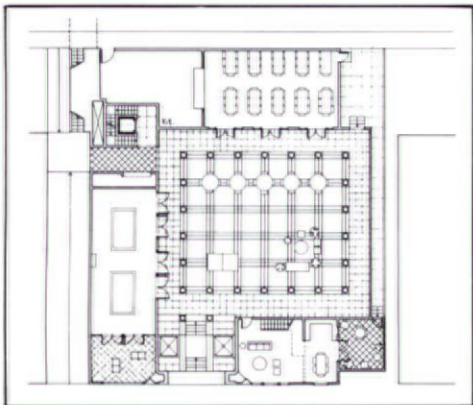


Childrens School, Carmel Valley, San Diego

Student: Tom Racine, fifth year

Faculty: Charles S. Dwyer, Computer Graphics

A children's school, housing, and a fishery on a 30-acre site. The students digitized the site topography into computer-readable form to obtain computer-generated slope, visibility, and sun exposure analysis. One student digitized his design solution as well. The computer prepared drawings of the proposed buildings and the site topography, views which enable the designer to "walk" around, up to, and through the built forms.

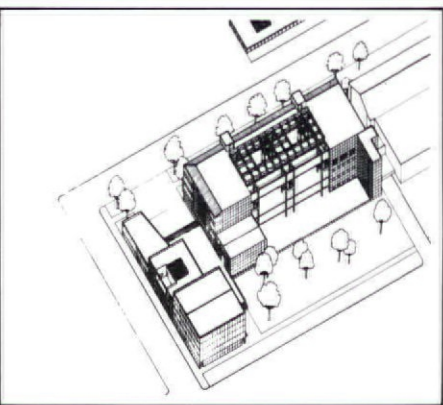
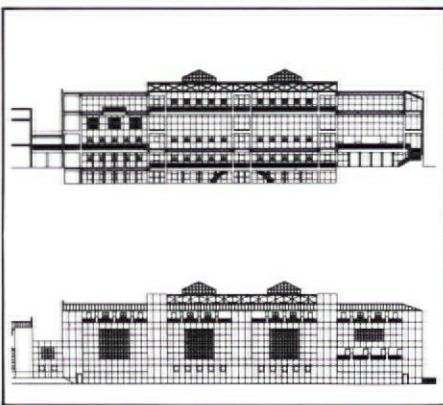
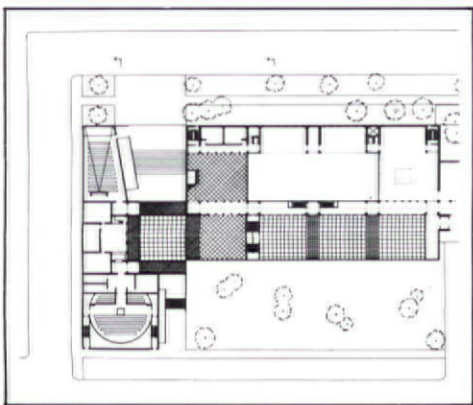


The Santa Monica Youth Hostel

Student: Chris Linn, third year

Faculty: Chuck Lagreco

The 20 bed youth hostel with dining and recreation facilities is L-shaped so as to obtain south light in all of the rooms and allow views perpendicular and parallel to the beach and ocean. The various programmatic elements are linked by an arcaded courtyard which serves as the functional and symbolic center of the building and provides relief from the vast expanse of sand.

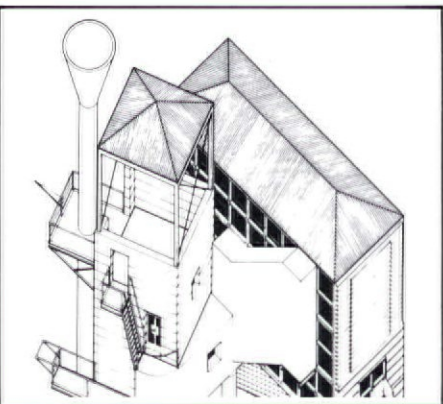
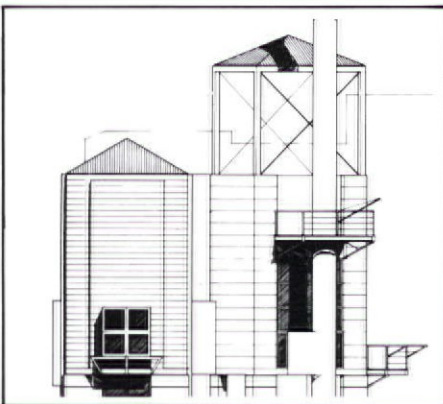
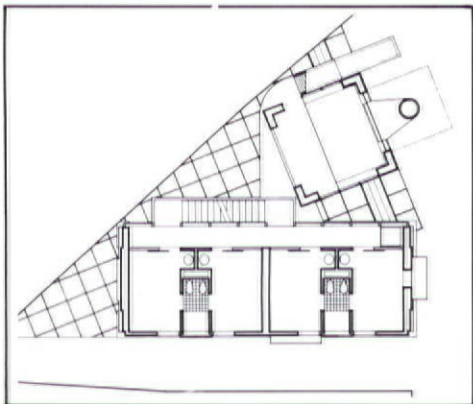


Aerospace Museum

Student: Tim Wallace, third year

Faculty: Chuck Lagreco

This aerospace museum deals with the idea of creating a definite place for the building within Exposition Park and the idea of viewing objects in the round. Contexturally, the building completes the sense of enclosure around the existing rose garden while ending the line of buildings along the street through its grand scale and elevational qualities. The library and public theatres help to create the entry court and informally front the street and public space on the west.

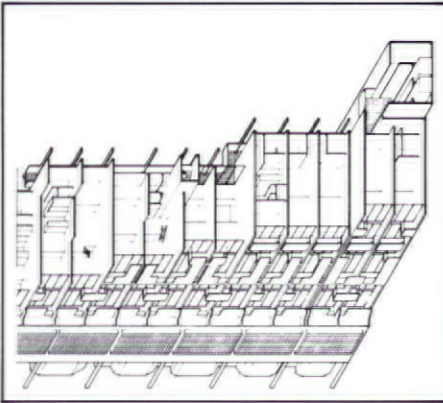
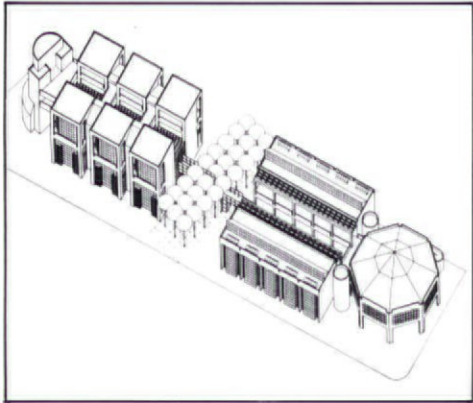


Pallazzo Massier, Venice

Student: Doug Hudson, fourth year

Faculty: Panos Koulermos

Providing temporary housing for students and visiting lecturers at the School of Architecture in Venice, the Palazzo Massieri is strategically sited on a major visual axis of the Grand Canal. It respects certain aspects of Venetian palazzi, but departs from the archetype in order to address ceremonial issues of form and location. Private rooms of a cellular nature are contained in the rectangular block.

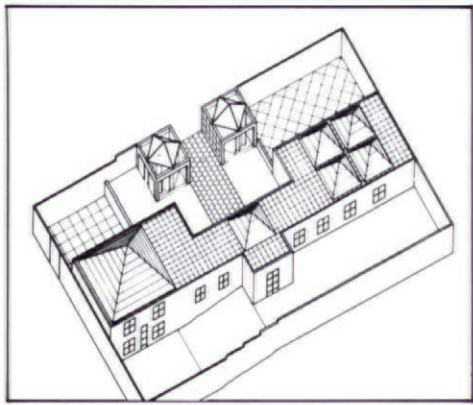


The Historic Wiltern Center, LA

Student: Vincent Ham

Faculty: Stephanos Polyzoides

Preserve the historic Wiltern building designed by Stiles Clements in 1929 and develop a feasible urban design/architectural strategy based on the program. An additional retail wing is provided to create a U-shaped retail core with skylights wrapping around the theatre. The two corners funnel in the main pedestrian movement. The importance of the continuous articulated elements of the facade are echoed in a modern module employing a more prismatic geometry.



Graduate Program: Philosophy Statement

The common focus and reference for graduate studies is summarized by the title, "Building in the Urban Landscape." The term "building" reaffirms the central interest in architecture while the term, "urban landscape" affirms an interest in the spatial, cultural, and natural systems continuities of the urban setting. The program supports advanced studies and the generation of new insights for the field of architecture. Students are those who hold a first professional degree in architecture or who will

obtain such a degree in the course of their Master of Architecture program.

The graduate program differs from undergraduate programs by being primarily thesis-oriented than course-oriented.

Two related options exist: the opportunity to develop integrative understandings and skills, that is, studying building in the urban landscape through design, and the opportunity to develop understanding about particular topics through research. It is expected that each "design thesis" will include specific assertions and findings and that each "research thesis" will include presentation of the implications for design.

Scholarship assistance is available to support assistantships in teaching and research and practice internships with selected architectural firms.

Program Description

The minimum length of the program is three semesters for persons already holding a Bachelor of Architecture degree. Persons who have a four-year bachelor's degree in architectural studies are given opportunities to complete the professional Bachelor of Architecture degree in their first year at USC and to enter the three semester Master of Architecture program.

Dean Robert Harris

Forum:

What Does Post-Modernism Mean to You?

In the first of a series of articles, LA ARCHITECT asked this question to over thirty architects and educators. Here are some of their replies:

Raymond Kappe

Director, SCI-ARC, architect in private practice

Speaking as one who grew up with modern architecture after World War II, I never felt the con- striction that some of our young people express today. But I did not define modern architecture in the restrictive terms most of the post- modernists are using today—the failures of Mies’s universal build- ing, the never achieved social and political aspirations of Gropius, and the ill-conceived planning princi- ples of Le Corbusier. Certainly self- expression existed in the architec- tural work of Le Corbusier, Wright, Aalto, Kahn, and all of the Express- ionists. They also were not void of historicism. Much of what is being done today under the guise of a new movement is still very much con- nected to the pluralistic movements which have always existed and still exist in modern architecture.

Unfortunately, most of the post- modern work that is being produced today, in my opinion, does not express what the real intent should be of those who are re-evaluating the past 70 years of architectural development. There is obviously commentary in their work, but it is void of real solution and much too involved with novelty and semiology. The historical references are exag- gerated, flat, overstated, and sim- plistic—a pastiche. If we include the rationalists among the post-mod- ernists, we can add historical references that express fascism and autocracy.

To lump all of the attitudes being expressed today under the one heading of post-modernism is also irresponsible. To discuss solutions for Europe and the East Coast in the same breath with solutions for Los Angeles does not make sense. The urban and residential centers in Los Angeles are unique and require unique solutions. Our connecting links are also special. Zoning codes define urban spatial intentions in Los Angeles and other American cities, but this does not exist in Europe. The answers are not simple. Self-indulgent free expression can- not be considered the same as con- scientious and responsible search for urban solutions.

Architects must become more sensitive about what they are doing, as it relates to society and to the city. Much easier said than done, but if what we do is going to have any meaning, we have to be much more involved in the decisions of the economic and political bodies under which we work. If we know how to define street and place through democratic processes bet- ter, let’s do it. If we think we can use technology within the capitalistic system better, then let’s do it. If we can make better cities through the pluralistic process, then let’s do it. These are extremely difficult areas. Modern architecture didn’t fail, the architects did. Post-modernism will not succeed either if their primary tenets are self-indulgence, living for the moment, and instantaneous heroism.

Thom Mayne

Architect, Principal of Morphosis, teacher

Much of the work today which we associate with the term post-mod- ern has to do with, I think, a basic readjustment in the perceptions of the myths and values which were the underpinnings of modernism as it was conceived within the first part of this century. These changes of intention and purpose effect the development of buildings within the following broad areas:

Technology, the way in which buildings are made and the nature of the materials, is seen in terms more appropriate to the task and at the service of a broader range of conceptual ideas.

Language, the means by which buildings are understood, is explored to find appropriate meth- ods of expression with the use of symbols that communicate a broader, more heterogeneous range of experience and ideas.

Setting, the civic and environ- mental context of a building, and a notion of “place” have reemerged as primary concerns—buildings as elements within the larger urban framework.

Thomas J. Holzbog

Architect in private practice, Principal of Holzbog & Matloob Associates

The divergent trends in architecture today, though confusing and con- tradictory, are a healthy sign mainly because they have generated new vitality and dialogue for a profes- sion which needs more visible exposure. It has always been our task as architects to push forward the leading edge of innovation in the application of new technology and in the search for form and expression which is uniquely repre- sentative of our time. Post-modern- ism, like brutalism, high-tech or any other trend in the modern move- ment is an outcome of this search.

At the same time, the profession is becoming more confused and divided by a widening rift between the realm of architectural theory and the realm of architectural prac- tice. Whether it be the debate between *form follows function* versus *form follows form*, or between *high culture* versus *popular culture*, what we have created is an architectural elitism with its own private language and philosophy, an elitism not com- monly understood by either archi- tects or educators, or much less by ordinary people. This kind of arro- gance is not serving our best inter- ests because it is diverting attention from other enormously important issues confronting architecture.

We limit our effectiveness as a profession with the notion that the realm of practice and the realm of ideas require two different sets of values, skills, and rhetoric, indeed two different sets of architects. They belong together in the one realm of architecture. Only then can the profession regain power to transform and control the quality of the built environment, its rightful role in a society that is more than ever being dominated by others.

Craig Ellwood

Artist and designer of many Case Study Houses

Labels mean nothing to me.

The essence of architecture is the interrelation and interaction of mass, space, plane and line. The purpose of architecture is to enrich the joy and drama of living. The spirit of architecture is its truthful- ness to itself: its clarity and logic with respect to its materials and structure.

Building comes of age when it expresses its epoch. The constant change in technology demands a continuously maturing expression of itself. When technology reaches its fulfillment in perfect equili- brium with function, there is a transcendence into architecture.

The truth about truth is it *is*— waiting for us to discover it. The consciousness of truth is not static, but ever progressively unfolding. We must strive for intrinsic solu- tion, not extrinsic effect. The moment form becomes arbitrary, it becomes novelty or style—it becomes something other than architecture. Materials and meth- ods will certainly change, but the basic laws of nature make finally everything timeless.

Architecture, by its own nature, must certainly be more than an expression of an idea. Art in archi- tecture is not arbitrary stylism or ethereal symbolism, but rather the extent to which a building can transcend from the measurable into the immeasurable. The extent to which a building can evoke pro- found emotion. The extent to which a building can spiritually uplift and inspire man while simultaneously reflecting the logic or the tech- nique *which alone can convey its validity to exist*.

Milica Dedijer-Mihich

Architect in private practice, teacher

By defining architecture primarily through an externalized image or a formalized object within the narrow parameters of the Greco-Roman tradition at this period in human history, its participants demon- strate a sad arrogance toward other cultures and a funny ignorance of their own history.

If the modern movement since the end of World War II failed somehow to respond to the critical and rising issues of the ecology, energy, context of the site, and the existential meaning in the built environment, post-modernism might seem to be a part of it. How- ever, post-modernism does differ by attempting to respond to some solely formalistic contextual issues through the use of semantics which by their own definition neg- ate technology and produce unarchi- tectonic, two-dimensional solu- tions, devoid of any meaningful relationships to the world outside.

The question to ask is why does Western architecture negate the evolutionary aspects of the human growth?

Locally, why do the post-modern- ists ignore or negate the architec- tural tradition of Frank L. Wright, Schindler, Neutra, Case Study Houses of the 1940s and 50s, espe- cially in the way they attempted to deal with the natural context and the technology? Rather than searching for the “new idiom,” why not build upon the positive aspects of the modern movement by adding to it the new layers of signifi- cances and the new levels of mean- ing in response to the emerging issues and threats our society faces today.

Sam Lundén

Architect in private practice

Post-modernism, to me, means the gradual evolution of a style which will lean toward the simple classic, with emphasis on the use of 20th Century materials; not the granites and marbles of the old order.

It will derive its strength and appeal from its emphasis on the consideration of the entire facility, with its complex of buildings and gardens with recreation areas, as parts of a whole, designing both the interior and exterior elements in a way consistent with the overall character of the project.

The design would start with the plan, with due consideration being given to the relative height of the masses. The exterior would follow, easily and comfortably, with due regard for light and shade in an energy-conscious era. Solar energy considerations would impinge on the design in innovative and subtle ways, on both building and garden features.

In putting the question to a young architect, “What does post-modern- ism mean to you?”, the answer was, “The Los Angeles Stock Exchange.” It is a classic modern, even though it was designed in 1929, by my firm, and is now an historical structure.

Perhaps it has some characteris- tics of what my idea of post-mod- ernism should be—design with a feeling of depth; something grow- ing out of the purpose of the building and reflecting its interior uses.

Each type of corporation would reflect its ideal and purposes in its special interpretation of post- modernism through its architect, artists, and craftsmen.

I am asked, “Are there any crafts- men left?” I say, “Yes,” and these will train others, as needed. Mod- ern equipment and our vast ware- house of modern materials will lessen the need.

However, the best of our modern need not be lost, but translated into a virile post-modernism of greater richness—buildings we will enjoy looking at, living and working in, and which we can afford.

We have many able designers who can and will lead the way to a high quality post-modernism, which will raise architecture to a new level of acceptance, and give architects a larger role in the construction field than has been afforded in the past.

David C. Martin

Architect, Principal of A. C. Martin and Associates

I believe that post-modernism is not a true movement but one part of a larger trend, a trend that is altering architecture on many levels. I would like to make the following observations:

People Using Architecture
We have learned from experience and from a group of people con- cerned with similar issues (like Jane Jacobs and William H. White) that there are basic responses to the environment that should change the shape and vocabulary of many of our buildings. Simple things like when you create a plaza it is better if the sun shines on it. If you want spaces to be alive, give a person a place to sit down, and serve food in it. Large scale buildings ought to be broken into smaller scale, more articulated pieces at pedestrian levels. It is more interesting to walk past shops and storefronts rather than walls or faceless architecture. Buildings ought to have significant front doors and more.

Energy
Energy conservation principals should change the form, style and texture of architecture if we are serious about continuing signifi- cant gains. The buildings of the eighties ought to look different than buildings from the sixties and seventies on this basis alone.

Boxes
Concerning work at a large scale, many people have become disillusioned with rectangular boxes as practical, efficient and elegant as they may be. Many clients and the community are searching for some- thing more as an element in our environment.

The post-modern emphasis in the press has certainly given us some interesting perspectives on architecture and as a firm, we have benefited by this exposure. Style is one of many significant issues we must deal with. I do get a bit uneasy when it becomes dominant at the expense of other issues.

An illustration of how some of these principles have affected our work is in the Wells Fargo Build- ing. Although the form was gener- ated from a technical exercise, it was consciously a break from the simple box and I believe we have created a building that sits com- fortably with the rest of the city, with its gallery, terraces and palm court. Our motivation was to create a building that responds well to the user of the building and users of the city.

These are just some of the issues that will generate a new kind of architecture in the 1980s. The post-modern ideal is only one part of the story.

I dislike categorical terms of all kinds. As soon as some thing is categorized it takes on a kind of validity of its own to the exclusion of criticism. Such terminology has a tendency to obfuscate the real issues and deal only with meaning- less abstractions.

I believe every building should be judged on its own merit without reference to style or fashion.

Pierre Koenig

Architect, Case Study Houses, teacher

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Two programs lead to the degree of Master of Architecture. A one-year program is designed for students possessing a Bachelor of Architecture degree who have demonstrated the self-discipline and creativity necessary for graduate work. A four-year program is designed for students holding a Bachelor's degree in a discipline other than architecture. The first three years of study are devoted to prerequisite courses in preparation for the fourth year of Master's level studies. Both programs require a written or designed thesis project and further require that the student gain 1,000 hours of experience in the office of an architect or engineer prior to graduation.

The Design Studio

The design studio is the point of synthesis in the curriculum where theory and practice are joined. It is in the studio where the student develops the interpersonal, political, technical and intellectual skills that will be important to a career in architecture.

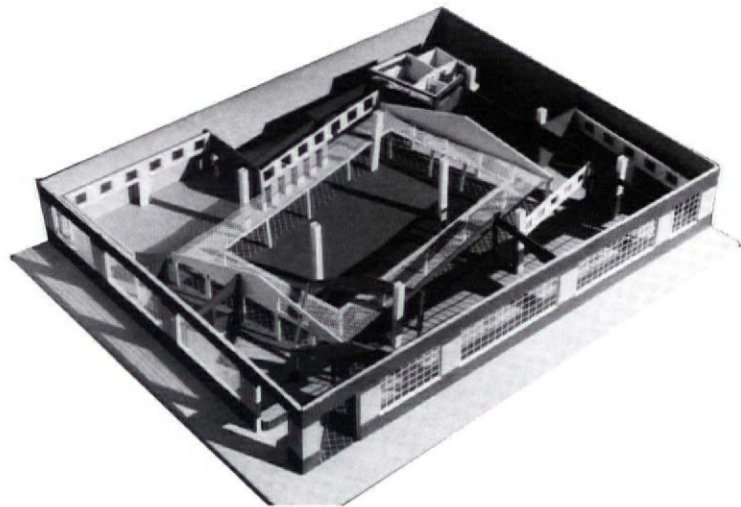
The Department of Architecture has attempted to bring together the various parts of the curriculum by instituting the design lecture/design laboratory relationship, modeled on the methods used in the physical and behavioral sciences. This double course, with a count of eight credit units, forms the core of the program from the second through the fifth year. In

this relationship, the student attends two, two hour lectures and three, three hour laboratories (studios) per week.

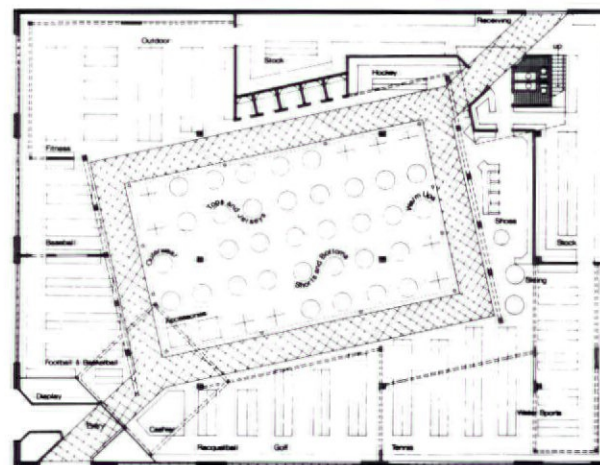
At the beginning of the design laboratory sequence in the second year, the relationship is highly structured. Lectures on basic design, human-environmental relations, building systems, structures, and history are given in one to two week blocks by specialists from within the department. These lecturers also formulate concurrent studio exercises. In the third and fourth years of the program, as the student engages projects of increasing duration and complexity, the relationship is augmented by specialists from outside the faculty. In the fifth year the focus is narrowed, and the student selects one of several areas for a period of concentrated study.

To insure the coordination of this special relationship between theory and practice each year of the sequence is directed by a faculty member who serves both as coordinator of lectures and as instructor of one laboratory section. To encourage diversity within the structure other laboratory sections are taught by full or part time instructors with varying professional and philosophical experience.

Marvin Malecha, Chairman



Photograph of model.



Plan.

Third Year Entry to Walker Group National Student Design Competition

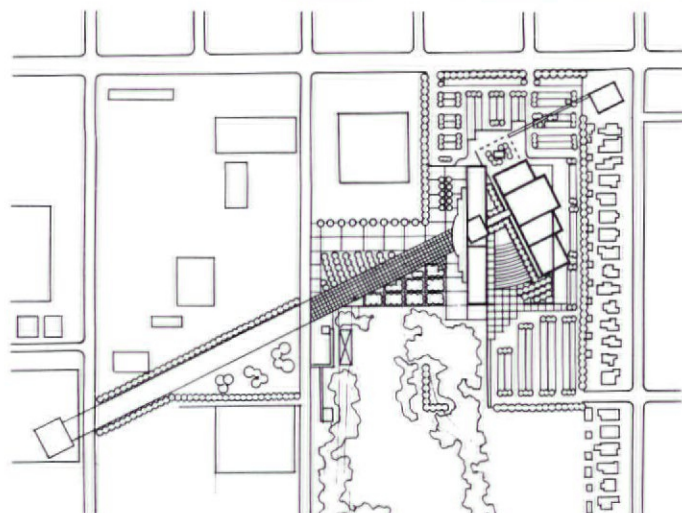
The project is for a retail environment of sporting goods and clothing on the ground level of an existing building.

The space is playfully composed with a central clothing area surrounded by sporting goods. Walls and planes with cutouts (some

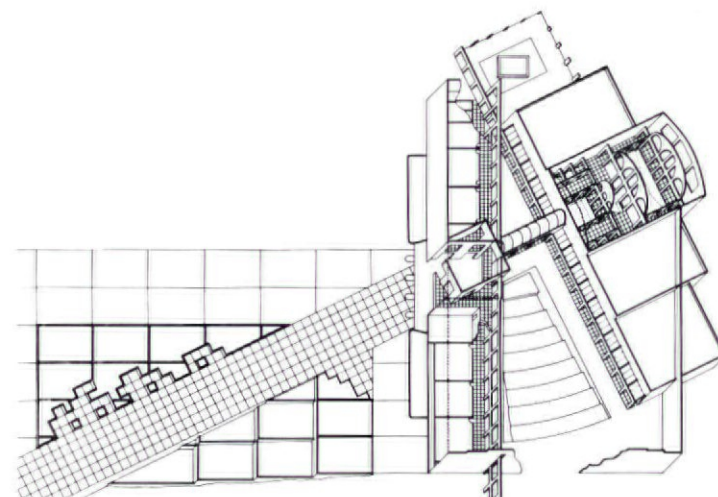
for displays) define spaces and provide for openness throughout the store. Exposure of air ducts and structural elements act as part of the design. A classical gesture is made towards the clothing and entry areas through the use of pedimented planes.

This project was the First Place award winner in the Walker Group National Student Design Competition.

Student: Kimmo P. Sahakangas
Instructor: Dariouche Showghi
Photo: Alan M. Sahakangas



Site plan showing link to Gilmore Adobe.



Axonometric view.

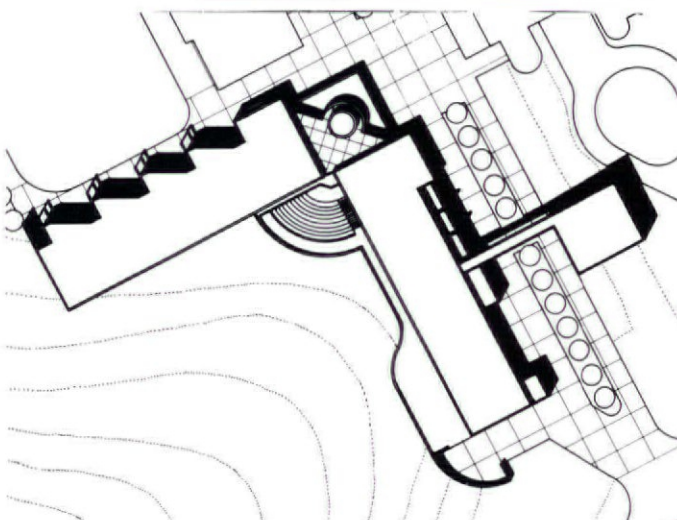
Fourth Year Pan Pacific Baths

The nature of the assignment was to bring new life to the once proud Pan Pacific Auditorium. Adapting the auditorium to a public bath/health club and community center was complementary and compatible with the community and the park.

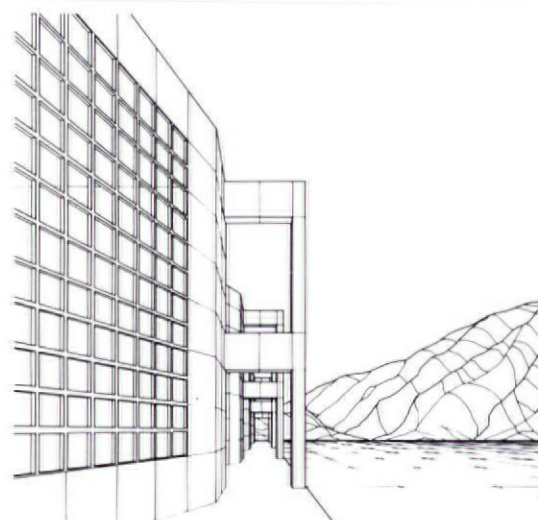
Two major factors influenced the design: the preservation of the west facade as well as the scale of the auditorium; and the site's proximity to tourist and cultural attractions. This link is established by a generous promenade which provides a direct pedestrian and

visual connection to the historic Gilmore Adobe, near Farmers' Market.

Student: Craig Fernandez
Instructors: Werner Ruegger/Ed Pickard



Site plan.



Perspective view of studio colonnade.

Graduate Level Art Facility

The designated site is at the base of a hill on the Cal Poly campus. The art department expressed a desire to attract non-art students into the new facility; and allow for a flexible structure that is amenable to space planning changes and future growth.

The solution attempts to involve the casual observer as he or she walks by the facility. On the north elevation, students walk by large glazed walls, the "studio colonnade." On the east elevation a "pedestrian galleria" attracts their attention and allows them to see finished artwork on display.

The exterior is clad with white porcelain enameled panels. The steel frame structural system is organized on a 20 x 20 grid to facilitate future expansion and changing spatial needs.

Student: Tom Rogo Instructors: Marvin Malecha, Art Hicker, Michael O'Sullivan

Chapter News and Notes

LA/AIA Board of Directors meeting 2190, Los Angeles Chapter of the American Institute of Architects, January 5, 1982.

· President's Report: **Lyman** announced that as some of the Chapter's CCAIA delegates are not members of the Board of Directors, the policy this year will be to invite them to attend the Board Meetings and participate in the discussions whether or not such items pertain to CCAIA business.

Lyman appointed the following: Parliamentarian: **Cyril Chern** Sergeant-at-Arms: **Alan Rosen** · Treasurer's Report: **Landworth** stated that the Chapter has paid all its bills and ended the year with a balance of \$6,500 instead of the anticipated cash deficit. However, because of the CCAIA delay in sending out 1982 dues invoices, the Chapter would be short of funds to meet its basic obligations for the next 4-6 weeks, until dues start coming in.

Widom suggested that the 1982 Budget be amended to include a \$10,000 Reserve Fund, so that this problem will not be repeated next year. **Approved.**

· Associate's Report: **Takaki** stated that new programs are being planned. One is a Production Saturday Seminar which will be a workshop type of involvement of Associates on interviews and production techniques. An article will be published in February outlining Associates programs, the examination seminars, etc.

· Student's Report: **Helm** reported that the students are planning certain activities for which they require funding.

Wertheimer: There have not been any funds budgeted for student activities this year. If Helm can come up with some suggestions we can act on them.

Chapter Executive's Report: **Axon** reported that a group of Past-Presidents have formed a Past-Presidents Committee for the purpose of becoming more active in the Chapter.

The names of recipients of the 1982 AIA Awards were read. None were from the LA area. **Axon** indicated that the Chapter did submit **Ayn Rand** for an Award in the field of literature. It will be submitted again next year for consideration.

· WAL Report: **Sutnar** stated that the main program this year will be the Home Tour. Last year's tour was extremely successful and WAL will be able to award at least 15 more scholarships.

· Committee Reports: Building Committee: **Tanzmann** reported that this Committee has met several times since our last Board Meeting; they request some clear direction before undertaking any great amount of effort to locate property.

Discussion:

- Consider owning our own building
- raise funds by assessment
- Adapt a fine old building to our needs—obtain monies by special fund-raisers
- Instruct Committee to investigate how other Chapters obtained their own buildings
- Address the needs and the alternatives for satisfying the needs rather than concentrating on the method
- Look into potential of donation of a structure to the Chapter for tax purposes
- Establish a program and a viable goal
- Consider renewal of present lease with the object of relocating in 3 years, while setting up a Building Fund separate from the general fund
- Legislative and Code Committees: **Rosen** read the reports submitted by Chairpersons **Reed**, Legislative Committee and **Schweiger**, Code Committee, both of which have been very active. The Legislative Committee is anxious to enlarge its group and would welcome volunteers.

Lyman requested that Committee reports be kept on file at the Chapter office and made available to our membership.

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· Unfinished Business: **Moved Widom/Second Gelber**, that the following resolution be adopted:

"In recognition of the need for architectural education of the young, the LA/AIA officially sponsors and endorses the programs and activities of the Center for City Building and education. Such sponsorship and endorsement includes assistance in programs, public relations and providing architectural expertise, but specifically excludes financial assistance and/or responsibility." **Carried.**

· New Business: Ballots were distributed for the election of one Board Member-at-large to sit on the Executive Committee. **Cyril Chern** was elected by a majority vote.

The Chapter has been requested to support the adoption by the City of Los Angeles of the State Historical Code for the preservation of our cultural heritage.

Moved Landworth/Second Tanzmann, the following: that the Chapter send a letter to the City Council urging them to adopt this Code. **Carried.**

Zimmerman requested that the Board go on record as favoring the establishment of a National AIA Human Rights Award.

· **Moved Tanzmann/Second Wertheimer**, the following: that the LA/AIA Board of Directors recommend to National that an Awards Program on a national level be established to recognize contributions in human rights. **Carried.**

Zimmerman requested a reaffirmation of the Board's position on voting for National Officers by the entire membership, rather than by those delegates attending the National Convention.

Moved Hall/Second Forrest, the following: that the Board recommend to National that a direct voting system be established for electing National board members. **Carried.**

Moved Tanzmann/Second Chern, the following: that the above recommendations also be made to the California Council. **Carried.**

LA/AIA Membership, January, 1982.

New Members, AIA: **Edward E. Saborio**, Gensler & Associates; **Michael S. Caley**, John D. Blackburn & Associates; **Charles Prawdzik, Jr.**, CPW Design Group, Inc.; **John B. Kilbane**, Watt Kilbane Enterprises; **Andrew H. Sussman**, Robert L. Barnett & Associates; **Daniel Chudnovsky**, Welton Beckett Associates; **Arnold Ellsworth Foster**, Kaneko Metzgar Ashcraft Design; **Susan C. Wachter**, Lyon Associates; **Michael Hricak**, Hricak, Rockefeller & Meffan; **Rex Raymond Berkshire**, Rex Berkshire, Architect; **Donald Glen Swiers, Jr.**, Don Swiers & Associates; **Marcelo R. Igonda**, Arthur Erickson Architects; **John B. Waggoner**, Carmichael-Kemp Architects; **Olivier Andre Vidal**, Le Sopha Group, Inc.; **Stephen Nash Bardwell**, Bardwell Case & Gilbert Architects; **Geoffrey H. Case**, Bardwell Case & Gilbert Architects; **Michael M. Gilbert**, Bardwell Case & Gilbert Architects; **Robert Randell Tittle**, Robert Tittle & Associates; **Kalev Alaton**, Welton Beckett Associates; **William D. Fauber**, Continental Graphics. Associate Members, AIA: **John Greed**, Mutlow/Dimpster Partnership; **Kelly Kwan**, O'Leary, Terasawa, Takahashi & DeChellis; **Judith Newmark**, Morphosis Architecture & Planning; **Lynn M. Kieft**, Kurt W. Meyer & Associates; **Todd A. Miller**, John Siebel Associates Architects; **Kevin M. Ary**, Davidson Associates; **Michael J. Schau**, Vito Cetta, AIA & Associates; **David Kuo-Wei Chen**, Tsai & Associates, Architects & Planners.

Professional Affiliates: **Karen Nelson**, Nelson Designs; **Jan Jensen**, Specialized Business Machines, Inc.; **Ivan E. Pavlovits**, F & P Art Studio; **Judy B. Maller**, Judy Maller Public Relations Council; **Freya Ivener**, L.A. Design-works; **William C. McThewson**, Paramount Pictures Corp.

Death Notice

Ulysses Floyd Rible, FAIA and AIA Member Emeritus, a former partner of Allison and Rible, Los Angeles, died on January 26, 1982.

WAL The WAL program for March 17, 1982 will be a sculpture slide show by Jerome Pollack, at the Cal-Fed Savings, 5670 Wilshire Blvd., Los Angeles, CA at 8:00 p.m. Husbands and friends are invited.

The following officers were also installed at the January 23, 1982 Installation AIA: Betty Gamble (Mrs. Raymond), Parliamentarian and Joan Zerg (Mrs. Jerome), Girl's Week Chairperson.

LA/AIA Officers:

Frederic P. Lyman, President
Robert Tyler, Vice President
William Landworth, Treasurer
Chester Widom, Secretary

LA Architect

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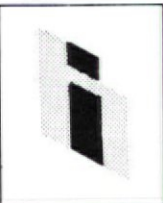


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